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A VARIANT OF THE GAELIC "BALLAD OF THE MANTLE."

THE Irish poem printed below seems worth publishing, even though the text is so bad as to be in places barely intelligible, because it is in some respects a significant variant of the "Ballad of the Mantle," which has interesting bearings on a large group of mediæval stories. The earliest known version of the ballad is preserved in the "Book of the Dean of Lismore," and was edited, along with other selections from that manuscript, by Rev. Thomas McLauchlan in 1862.¹ McLauchlan's text, with his translation, was reprinted by Thomas Wright in 1867,² and the text alone was once more published by J. F. Campbell in 1872.³ An improved edition of many of the pieces in the Dean's Book was begun by the late Alexander Cameron and published after his death by Alexander Macbain and John Kennedy. The "Ballad of the Mantle" is among them, and the *Reliquiae Celticae*⁴ (the posthumous collection of Cameron's works) contains, besides the Dean's version of the poem, a very similar Irish ballad from Edinburgh MS 54. Finally, in 1896, the ballad was re-edited and discussed in a masterly article by Ludwig Christian Stern,⁵ who called it, however, by some strange oversight, "eine bisher unbeachtet gebliebene Version" of the story. As a matter of fact the connection between the Gaelic ballad and the similar Arthurian tales was long ago noted by Thomas Wright in the article already cited,⁶ and the whole body of related material was analyzed at length by Professor Child in

¹ *The Dean of Lismore's Book*, Edinburgh, 1862, pp. 72 ff., of the English, and pp. 50 ff., of the Gaelic.

² *Archæologia Cambrensis*, 3d Series, Vol. IX, pp. 39 ff.

³ *Leabhar na Feinne*, London, 1872, pp. 138 ff. In his very brief introductory note Campbell says: "This ballad, or the story of it, is known in Irish writings." It is not clear from his language whether he had in mind Irish ballads such as have since been published, or had seen the story in some other form in Irish.

⁴ Inverness, 1892. The Dean's version is on pp. 77 ff.; the Edinburgh text on pp. 116 ff.

⁵ *Zt. f. celt. phil.*, Vol. I, pp. 294 ff.

⁶ *Archæologia Cambrensis*, 3d Series, Vol. IX, p. 7 ff.

his introduction to the English ballad of "The Boy and the Mantle."¹ But both these earlier discussions were based upon an imperfect understanding of the Gaelic text, and it remained for Stern to make a correct translation, and to point out the close parallelism between the account of Mac Reithe's wife and that of Sir Craddocke's. In addition to the copy of the ballad in the Dean's Book, Stern cited Irish versions of it from four manuscripts: the *Duanaire Fhinn*, of the seventeenth century, previously noted by Zimmer;² Edinburgh MS 54, of the eighteenth century, printed in the *Reliquiae Celticae*; and MSS 23. C. 31 and 23. G. 21 in the Royal Irish Academy, both of more recent date. The text of the *Duanaire Fhinn*³ he printed from a copy furnished him by P. M. MacSweeney, and variant readings were recorded from the Edinburgh manuscript. Both the printed Irish copies correspond closely (except for the omission or addition of two or three stanzas) to the poem in the Dean's Book, upon which Stern's discussion of the story was based. Whether the same is true of the versions in the Academy manuscripts I cannot say, since Stern gave no account of them, and I have not yet had an opportunity to look them up.⁴ Very likely Stern's texts will prove in the end to represent the oldest and purest form of the Gaelic ballad. But the version printed below differs from them considerably, and some of its features must be taken into account in reconstructing the history of the story on Gaelic ground.

The Harvard variant represents an amplified form of the poem which, so far as I know, is here published for the first time. It is taken from a very poor paper manuscript in the Harvard University Library (shelf-mark A R f. 4. 46. 8). The handwriting is

¹ *The English and Scottish Popular Ballads*, Vol. I, p. 257-74. See also, for additions and corrections, Vol. I, p. 507; Vol. II, p. 502; Vol. III, p. 503; Vol. IV, p. 454; Vol. V, pp. 212 f., 289.

² *Göttingische Gelehrte Anzeigen*, 1887, p. 173.

³ A complete edition of the *Duanaire Fhinn* is announced among the forthcoming publications of the Irish Texts Society.

⁴ There seems to be still another copy in MS, Egerton 175 (British Museum), fol. 59^b ff. See S. H. O'GRADY, *Catalogue of Irish Manuscripts*, p. 652. From O'Grady's statement that there are nineteen quatrains I infer that this copy corresponds rather to Stern's versions than to the Harvard variant. Since the last part of O'Grady's catalogue has not yet reached the Harvard Library, I cannot say whether the ballad is found also in other MSS at the British Museum.

said in two places to be that of Peter McCarthy (once spelled "Peter MCCardhs handwritting"), and one of the English entries is dated "this 7th Day of March one thousand Eight Hundrid and forty two—1842." The volume consists almost entirely of Ossianic poems, which are closely similar in contents to several of those in O'Daly's *Laoithe Fiannuigheachta*.¹ They constitute, in fact, an incomplete copy of the compilation often entitled the *Agallamh Oisín agus Pátraic*. The following table will indicate more definitely the pieces included and the order in which they come:²

Laoidh Mheargaigh, Oss. Soc., IV, 94–162. Incomplete at the beginning in the Harvard MS (H.)

Laoi Mná Mheargaigh, *ibid.*, IV, 164–92.

Anmanna na b-Príomhlaochradh, *ibid.*, IV, 194–200.

Seilg Locha Léin, *ibid.*, IV, 200–224. Six stanzas on pp. 200–202 and three on pp. 217, 218, are not found in H.

Seilg Shléibhe g-Cuillinn, *ibid.*, V, pp. 2–18. H has fifteen additional stanzas containing a typical dispute between Patrick and Ossian on the subject of love.

Except for the differences indicated, and a few unimportant changes of order, the poems in H correspond almost stanza for stanza to those printed by O'Daly. But the verbal variations are so numerous and constant throughout that the manuscripts cannot stand in any close relation.³ After the "Chase of Slieve Gullion" H has eight stanzas of dialogue; and then comes the "Ballad of the Mantle," which O'Daly did not include in his collection. If he found it in his manuscripts, which is not unlikely, he may have omitted it from considerations of delicacy. The pages that follow the ballad in H seem to have belonged originally to a different manuscript. They contain, besides scribbles in English and Irish, copies of the *Bharántas an Hata* and the *Bharántas Dhonnchadha uí Núnáin* of Owen Roe O'Sullivan,⁴ and an incom-

¹ *Ossianic Society*, Vols. IV and VI.

² The titles are copied from O'Daly's edition. In H the pieces are written continuously without a single division.

³ The MS from which most of O'Daly's pieces come is a trifle later than H, having been written in 1844. But it has a much better text. The readings in H agree occasionally, though not regularly, with variants printed from other MSS in O'Daly's footnotes.

⁴ Both these "warrants" have been edited by Father Dinneen, *Amhráin Eoghain Ruaidh úi Shuilleabháin*, Dublin, 1901, pp. 103–12.

plete copy of the *Cúirt an Mheadhoin Oidhche*.¹ At the end of the last piece is the following signature: "Petir Crimin's handwriting, dated this 10 day of June one thousand & 41 one."

The text of the Harvard manuscript is uniformly bad throughout, as may be judged from the sample printed below. Spelling, meter, and grammatical construction are all hopelessly out of gear; and nearly every stanza affords examples of words wrongly divided, or of letters and marks of aspiration carelessly omitted. There are many mistakes of the kind familiar with illiterate writers who spell largely by sound, such as the constant confusion of *mh* and *bh*, or of *dh* and *gh*, and the incorrect insertion or omission of the last two. A number of errors, on the other hand, are blunders rather of the eye than of the ear, and make it clear that Peter McCarthy was copying, and not writing from memory or dictation. If his manuscript goes back at all to a correct written source—which it is not necessary to assume, since the bad spellings may have been in the first copy—I judge that it is several stages removed from such an original. In many places it is easy to correct the writer's blunders, and to restore lines which he has distorted; sometimes the older printed texts point the way to readings which he has disguised beyond recognition; but a few cases remain where I have not been able to make any satisfactory guess. Under the circumstances I have thought best to print the ballad just as it stands, in the hope that a better copy may soon be found. A complete translation, with the present materials, would involve some useless guess-work, but the main course of the narrative is clear. The summary which follows will show the relation of this version to the other ballads on the subject.

Ossian relates the story to Patrick. Finn was one day drinking in Almain, accompanied by only a few followers. There were six warriors in all—Finn and Ossian, Caoilte, Oscur, Diarmuid and Conan—and their six wives. (Stanzas 1, 2.) When drunkenness had overcome the women, they swore that there were not six wives in the world as faithful as they were. Finn warned them that though they might be good, there were many

¹ Recently printed by Patrick O'Brien, Dublin, 1893. The edition of 1800 is now rare.

women who had remained true to one man alone. (Stanzas 3, 4.) Not long after this, a beautiful girl entered with a mantle about her, and Finn asked her what she brought. She replied that it was the virtue of her mantle to reveal the unfaithfulness of women. (Stanzas 5-7.) Conan at once bade her give the mantle to his wife, that they might know the value of the women's boasts. His wife said she would take it, but she tried to evade the test. Then after Conan had taunted her, she put the garment on and it failed to cover her. When Conan saw it curling up about her side, he seized his spear and killed her. (Stanzas 8-16.) The wife of Diarmuid next took the mantle, and it also failed to cover her. She begged her husband not to trust in the virtue of the garment; but he replied that he believed the mantle rather than women's words. When she persistently refused to admit her guilt, he commanded her to leave his presence forever; and from that time forth Diarmuid never had a wife. (Stanzas 17-26.) Then Oscur asked Gealluir to try the loan of the mantle. She put it on, and it would not cover her middle. After protestations, and an appeal to the woman who brought the mantle, Gealluir was banished from her husband's presence with a curse. "Never again did my son take a wife," says Ossian to Patrick. (Stanzas 27-34.) Then Finn bade Miadhnuis, his wife, take the mantle. It floated above her ears and would not come down. Finn bared his sword and killed her in his anger. (Stanzas 35-38.) "Then my wife took the mantle," Ossian continues with pride. Of all the women she alone met the test successfully, and the garment covered her whole body. "It was pleasant to me, Patrick, to see my wife's faithfulness confirmed." (Stanzas 39-42.) Finally Mac Criomhthain's wife put on the mantle, and it fitted her smoothly except for her little toes. She confessed that she had been guilty of giving one kiss to Diarmuid. (Stanzas 42, 43.) Then the strange woman asked to have her mantle back, declaring that she herself had never bestowed her favors on any man but her husband. She departed, saying that she had "a little story about them;" and Finn cursed her for the trouble she had brought. (Stanzas 44-46.)

Several differences are to be noted between this ballad and

those printed by Stern. In the first place, the new variant has forty-six stanzas to their nineteen. The additions consist principally of dialogue and a more circumstantial account of the testing of the women. But the longer poem cannot be accounted for simply as an embellishment of either one of the others. It agrees now with one of them, and now with the other, and contains some elements (whether early or late) not found in either. It also omits stanzas occurring in one or both of them: such as Lismore stanza 3, giving the names of the women, and Lismore stanza 7, describing the entrance of the damsel (both of them also missing in *Duanaire Fhinn* and the Edinburgh MS); Lismore stanza 16 (which DF and Ed. have), containing the words of Mac Reithe; and Lismore stanza 17 (which DF and Ed. lack), containing the answer of his wife. Stanza 45 in H, on the other hand, is missing in Lismore, but found in both DF and Ed. Most of these variations are insignificant, since stanzas are freely added or dropped in popular ballads. But the list of the women's names in Lismore (stanza 3) is really inconsistent with H, which calls Oscur's wife *Gealluir*. No such name occurs in Lismore, and no name at all is given Oscur's wife in DF and Ed. H also disagrees with Lismore (and agrees with the Irish ballads) in assigning the words of warning in stanza 5 to Finn, and not to the maiden with the mantle.

Of the stanzas which H has in common with the older ballads—about fifteen in all—some show only loose correspondences, and some have been very much corrupted by copyists, or in process of oral transmission. A typical instance of the latter sort will be found in stanza 44, for which Lismore has:

Tabhraidh mo bhrat domh, a mhná,
is mi nighean an Deirg ghráin,
nocha dearnus do locht
ach feis re Finn faobhar-nocht.

The references to Dearg and Finn have disappeared from H, though they are perfectly clear in Ed. The whole stanza is missing in DF.

H agrees with Lismore in mentioning Caoilte among the company. In Ed. and DF Mac Reithe takes his place, and the six

men named in the preliminary list are the same as those concerned in the narrative. Since in Lismore also Mac Reithe figures in the action, and not Caoilte, Stern concluded that the former should be substituted in the list. But it is not necessary to assume an error here, or even an inconsistency. Apart from the fact that Caoilte is mentioned in H—an odd coincidence, if his appearance in Lismore is a mere mistake—there is some authority for the name "Caoilte mac Reath" (or "Retha") in other ballads.¹ In H, to be sure, the situation is more complicated, for the husband of the venial transgressor in this latest version is Mac Criomhthain, and not Mac Reithe. Now at least two Ossianic characters are called Mac Criomhthain: Catluan, who is mentioned as a member of Finn's household;² and Cael Crodha, who has several adventures in the *Agallamh na Senorach*.³ If the second of these is intended, the discrepancy between the opening stanzas in H and the actual tale may be due to some confusion between his name and that of Caoilte.⁴

The most striking difference, however, between H and the other ballads is in the treatment of Ossian's wife. Lismore has no account of her experience with the mantle, presumably because one or more stanzas have been lost. DF and Ed. each have a stanza declaring that the garment did not fit her, but brought her to shame. In H, on the other hand, Ossian boasts that his wife was triumphantly vindicated. She has not even a peccadillo to confess. How old this feature of H is, cannot be satisfactorily determined with the evidence at hand. The foreign analogues, as Stern suggests,⁵ lead us to expect the complete exoneration of one of the women; and it might perhaps be maintained that the Lismore version, if we had the missing stanzas, would show the

¹ See *Leabhar na Feinne*, pp. 98 and 103; *Reliquiae Celticae*, Vol. I, pp. 210, 304, and 327; and compare 'Fhoilte mic Rea', *Inverness Transactions*, Vol. XIII, p. 279.

² *Silva Gadelica* (S. H. O'GRADY), Vol. I, p. 92.

³ *Irische Texte* (WINDISCH AND STOKES), Vol. IV, pp. 7, 22-5, 132, 133. See also *Reliquiae Celticae*, Vol. I, pp. 86, 202 ff., 259, 345 ff., 395, 422 ff., and *The Battle of Ventry*, pp. 52-7 (containing the account of his death and that of his wife Gelges). Cael Crodha's nurse, it may be worth noting, is Muirenn, a daughter of Derg. She seems to be a different person from the daughter of Derg who brings the mantle.

⁴ With regard to the possibility of such a confusion it is interesting to note that Cameron, in transliterating one of the poems in the Dean's Book, rendered *Keilcroys*⁵ (or *Keiltroy*⁶) *c* *m* *Kreyvin* as *Caoilte-cruaidh mac Criomhthain*. Stern has pointed out that this should be *Cael-crodha* (*Zt. f. Celt. Phil.*, Vol. I, p. 326).

⁵ P. 309.

innocence of Ossian's wife. But this supposition appears to me unlikely. The exoneration of Mac Reithe's wife is nearly enough complete to furnish a good parallel to the account of Sir Craddock's wife in the English version. The statement that the latter, after her confession, found the mantle to fit perfectly, is prettily devised, but it makes no essential difference in the story. Moreover, if the innocence of Ossian's wife was an original feature of the Irish ballad, it is strange that it should have been changed in DF and Ed. If, on the contrary, she was originally disgraced like the rest, it is easy to see how the account of her innocence may have been introduced for dramatic effect, after the whole story had been put into Ossian's mouth. It will be observed that in DF and Ed. the tale is not narrated in the first person. Whatever the relative age of the two accounts, the absolute age of the vindication of Ossian's wife remains doubtful. It is not proved to be recent because it happens to have been found only in a late manuscript.

But it is not the purpose of this article, necessarily very short, to reconstruct the history of the Gaelic "Ballad of the Mantle." I have meant simply to call attention to the new variant and to some of the questions it raises—questions which will very likely be easy to settle when a larger body of Ossianic literature is in print. The following text, I also beg to say, is not an edition of the poem, but is offered—errors and all—as material toward an edition.¹

- 1 La da raibh Fionn aig oil
 an Almhuinn ar bheagan sloig
 seisear fear agus seisear bann
 is dob iad sinn iomlan ar mbionne

¹The Harvard Library has acquired, since the present article was put in type, another manuscript of the *Agallamh Oisín agus Pátraic*, which contains a version of the "Ballad of the Mantle" substantially identical with the one here published. This second manuscript (shelf-mark ARf. 4. 46. 10) is dated 1800, and is much more accurately written than the other. Unfortunately it comes to hand too late for use at this time. The two texts frequently show different readings, but there is no disagreement in the narrative or the names of the characters. The existence of the second copy does not, so far as I can see, affect any of the statements made above. It simply suggests that the longer form of the ballad, as well as the shorter, may prove to be common in Ossianic manuscripts. A careful study of the whole *Agallamh*, investigating the date and manner of its compilation and the history of its component parts, is much to be desired. The title is sometimes used for a single dialogue, and sometimes serves (after the manner of the *Agallamh na Senorach*) to designate a whole cycle of somewhat disconnected poems.

- 2 Fionn agus Oisinn do bi ann
Cuilte Usgar 7 Diarmuid
Conan maol nar mait meinn
is mna na seisear laoc sinn
- 3 An tan do ghaibh meisge na mna
tuig siad alluidhe mhionne gnaith
na raibh ar an ttalamh dtirim
seisear bann chomh hionnraic leo.
- 4 Adubhairt Fion faith an duinne
ilcheardach é an dobhann
cia mait sibse is iomdha beann
nar cumaisg riabh ac haon fear *amhain*.
- 5 Ni fada biodhar mar sinn
an tan tainig aon beann chuicha
brait iompe go naile
agus í na haon tsanaithedh
- 6 Fiafrios Fionn go nairach
dinngionn an bruit go naile
Cread do beir tu ad taonn tsnaoite
ataecht anis dar laithir
- 7 Cuid do bhuaedh mo bhruit go naile
ar an ingionn ailion uidh
mi ionracas gac mna do nochta
afhin sheibh shochma mhicuaile
- 8 Tabhair an brat dom mhnai feinn
ar Connan maol a rioghbhan og
no go bhfeasam an briathar mear
tuig na mna ar mhaithedh leo
- 9 Glacadsa an brat a Connann
ar an bhean dob aile gnuis
cia mor a ghuilas orm fein
an deinan-tu dom miudreir gan cuis.
- 10 Gabus bean Connann gan chiall
an brat iompe feinn go dluit
nuar fuar si an brat a caise
gan fios donn fhear mhaite duig.
- 11 A bhean ar Conan go borb
cread is eagal duit mas fior
na briathradh grod ó cianaibh
an brath ar iasacht tomais read cli

- 12 Do gaib-asa an brat riomhaso
A Conan coisg do beal ar sidh
is brid ar bith ni gealtar liom
do bheith an suid fhear na mnaoidh
- 13 Na bi da luadh a bheann ar Connann
gaibh an brat go naile chugad
no go bfeasad an fíor an glór
mar aon leo do taint liom.
- 14 Gaibhadsa an brait uid airis
a Connann ar si do chrith glór
ni bhfuil ae neabh níde ansa bhrat
chuirim anaith dhuit gan ghó.
- 15 Do gaibh bean Connann maoill
an brat fíor íompe go mear
is gairid do cuaig a cuard
is bo gairid feadh gruaim an bheann.
- 16 Anuar do conaire Conan maoll
an brat fe na taob acasa
nochtas a chiochras go nibh
an ríogh bean nar glic gur mairbh.
- 17 Glachas beann Dhiarmada ui Doinn
an brat ó mhnaoi Conan maoil
cia guir bhi sin an tsaoi gan locht
adeadh-nocht níor fhuilling se amhain.
- 18 A Dhiarmuid air an bhean chaobh
na tabhair geile do bhuadh an bhruit
taim feinn íonraic go lor
ar son na fonnann se dhuim.
- 19 Geilimse do bhuadh an bruit
a bheann go fíor air Diarmuid Donn
níor geilis fos do bhriaraibh bann
anunracais air feag an domhain.
- 20 A Dhiarmuid ar an bhean caobh
na caisa liom fein go brach
mheith miodh-íonraich dhuit mar fear
trei bhuadh feasa an bhruit bhann.
- 21 Is fídhneadh me a bheann go miníoc
ar íonnracas fuill uightheac mna
níor creidis riamh da nglór
is ní mo deon go brach

- 22 Ni raibhas go *teacht* don inghionn uid
aon traith mi-ionnraic duit mar mnaoi
tabair dom aithneadh ar an eag
a Diarmuid mas geile don brat ban
- 23 Ni chuirfad a bhean cum bais tú
amhain gach traith is feasach liom
fear *uile* ma fuar uait pairt
ni baoghal dhuit trait is inis duinn.
- 24 A Dhiarmuid mas bas no *beathedh*
san ccas so do gealag duim feinn
ni fuidh mo cuir anis aluadh
is ni *nocht*-far í uaim leam readh
- 25 Imig a bhean slann fe bhuadh
ar Diarmuid uaim go la an bhrach
do gheibhairse ceile fir caomh
is na feicimse do gnuis go brach
- 26 Dimig beann Dhiarmada ui Dhuibhinn
is ni haithiristear linn car gaibh
nior ceanail Diarmuid *accomh*-dhail
daonn ceile gnath ónn la do sgair
- 27 A Gealluir ar Usgar na lann
is fada ar ngrun agcomh-dhail
ghaibh chugaid iasacht an bhruit
go bfeasam anis ambeadh do gnait
- 28 Glachas beann Usgur an bhreat
gear bhfada chomhairsing chomhreig
gear cuard an bhrít bain
a hiomlachainn nior fulaing se
- 29 A Usgair ar Ghealluir chaoimh
na-cuirse a sim andearna cuir
mas feasac e don ingion uidh
is cead liomsa insint duit
- 30 Ingion ailin an bhruit bhan
ar Usgur an ail leat suid
mas fas dhuit cionta mo mhna
e *nochts* gan cairde duinn
- 31 Do till go meallfadh si
inngionn caoinn an bruit bhainn
is go *nochts*fac cuirsa a mna feinn
d' Usgair da ceile caig

- 32 Usgur na geruadh lann ngear
is tuigite fein an gníomh
feach go cruinn ar luidhe an bhruit
is ní beag dhuit sin ar an mnaoi
- 33 A Dhealluir ar Usgus trean
imig mar aonledo na mhaoín
na ficim do gnúis go la an brach
mo mallocht gac la ad tslighe
- 34 Do ghluais Gealluir ona cheile chaomh
is ní feasach me cár trial
nior gaibh mo mac re haon mnaoi gnath
o dimig a Padruig na celiar
- 35 Adubart Fion na mnaoi fein
dar bo chobhanim glaoit Miadhnuis
Gaibse an brat a ceile go mear
is nar sgara leat mar sgar le chaich
- 36 Ma geiltéar leat do bhuadh an bruit
a Fhin fhaith glic mic Cubail
cuibhnig guirabhe buadh ata aige
na geasa ata astig na cluid
- 37 Ghaibhas Maighnais bean Fhinn na sloigh
an brat fa chorle mhighraunn
do chrap is do chruadh mar sin
tar a clusaibh anuas ní dheachaig an bhrat bann
- 38 Nochtas Fion do lan phreib
a chliobh is bo dhoilg ris feinn
do mairbh a bhainn ceile go mear
is do teilg an brat da taobh
- 39 Glacas mo bheanns a gan fonn
an brait is bo throum a ghlór
dob aithrich liom fein fin
anuar gur di bho dhobron
- 40 Do ghaib sise iompe an brat
is bo dhubhach a chruith sa gnúis
dfullaing an brat a corp
o rin guir chuimil donn uir
- 41 Bo mait liom a Padruig
ionnracas mo mna bheith fíor
is daistrig si go minnic daith
suil do bainnaig an brat da taobh

- 42 Nochtas bean mic Criomhthain a taobh
is gabas impe fein an brat
do chuaig an brat go sleamhuin slan
sios go lar a luidheain
- 43 A mhic Criom-thain na mbriathair nolce
ni dearna riab do chiontaibh
ac aon poag *amhain* agus ni mar guid
do mac ui Dhuibhinn do Dhiarmuid
- 44 Tabar duim a mhna mo brat
is me ingion as dearbh diob
nar shinn mo thaobh re fear ar bith
ac ream aon fear fein amain.
- 45 Rachadsa feasta uaibh amna
fagbhaid an teach agaibh fein
sgeal ni beag agaib orm
sgeal beag aguim orrib ata.
- 46 Beir ar mallocht ar himeacht uainn
do rad Fionn bo cruad glic laibh
dubac anaidh ar mban dfuigis sinn,
immig is na tar cugain go brach.

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